

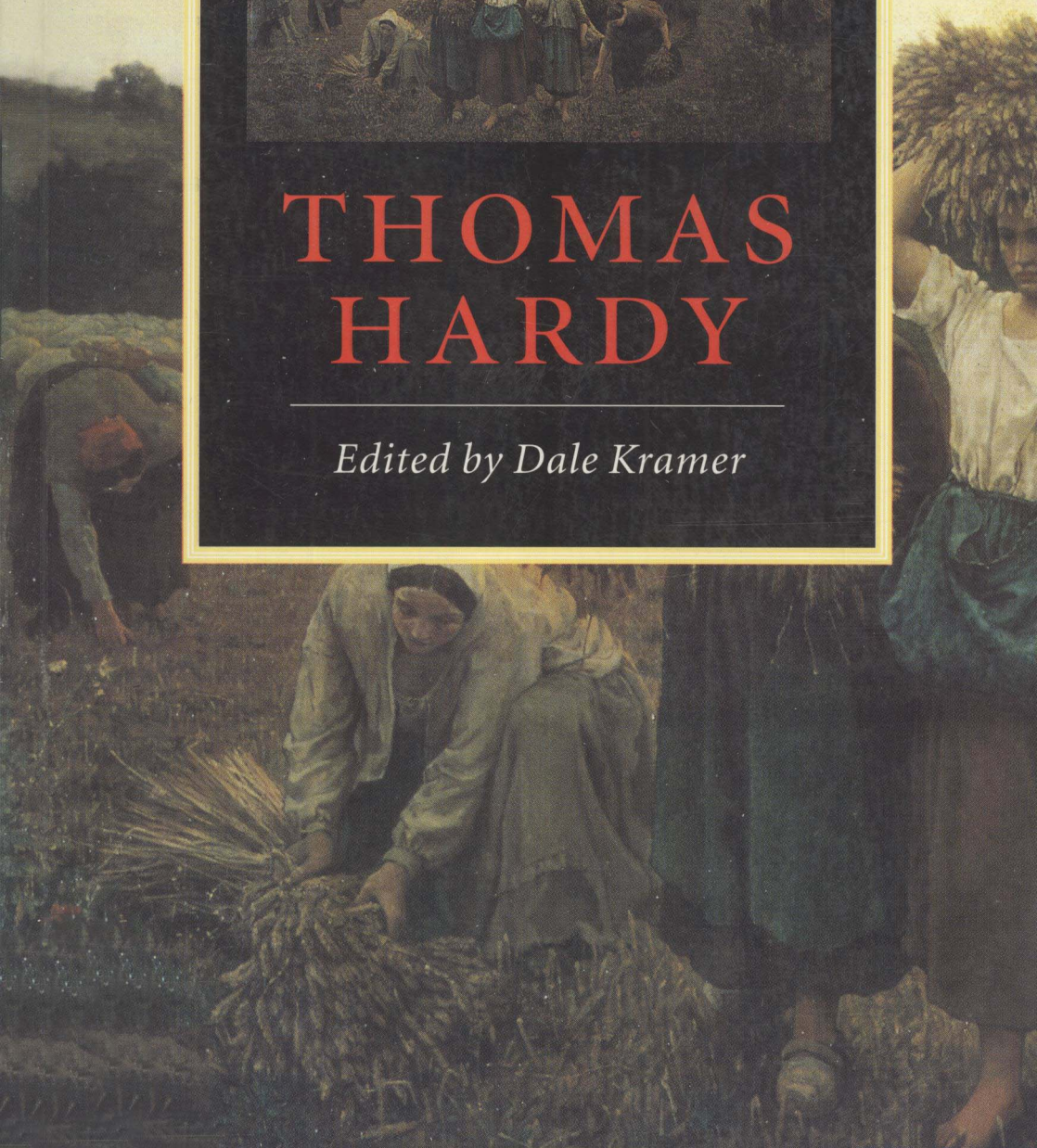
THE CAMBRIDGE COMPANION TO



# THOMAS HARDY

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*Edited by Dale Kramer*



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## NOTES ON CONTRIBUTORS

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KRISTIN BRADY, Professor of English at the University of Western Ontario, was the author of *The Short Stories of Thomas Hardy: Tales of Past and Present* (1982) and *George Eliot* (Macmillan Women Writers Series, 1992), as well as of articles and reviews on nineteenth-century fiction and on feminist theory. At the time of her death in 1998 in an automobile accident in France, she was editing a two-volume edition of Hardy's short stories for Penguin and writing a book on the representation of the Gypsy from William Wordsworth to Virginia Woolf.

SIMON GATRELL is Professor of English at the University of Georgia. He has published critical editions of three of Hardy's novels, one (*Tess of the d'Urbervilles* [Clarendon Press, revised edition 1986]) with full critical apparatus, the others (*Under the Greenwood Tree* [1985] and *The Return of the Native* [1990]) in the Hardy volumes, for which he was also general editor, in the Oxford World's Classics Series. He has edited the manuscripts of *Tess of the d'Urbervilles* and *The Return of the Native* (Garland, 1986), and from his work with all of Hardy's fictional texts springs his *Hardy the Creator: A Textual Biography* (1988). He has also published *Thomas Hardy and the Proper Study of Mankind* (1993). He is currently completing a biography of William Allingham, and preparing a book-length expansion of his essay in this volume.

DALE KRAMER, Professor of English Emeritus at the University of Illinois at Urbana-Champaign, is the author of *Thomas Hardy: The Forms of Tragedy* (1975) and a study of *Tess of the d'Urbervilles* in the Landmarks of World Literature Series (Cambridge University Press, 1991), and the editor of critical editions of *The Woodlanders* (Clarendon Press, 1981) and *The Mayor of*

*Casterbridge* (Oxford University Press, 1987) and of two previous collections of essays on Hardy.

JAKOB LOTHE is Professor of English at the University of Oslo. His books include *Conrad's Narrative Method* (1989) and *Narrative in Fiction and Film* (forthcoming). He has written a number of articles on modern literature and is the editor of *Conrad in Scandinavia* (1995).

MICHAEL MILLGATE, University Professor of English Emeritus of the University of Toronto, has written *Thomas Hardy: His Career as a Novelist* (1971, 1994) and *Thomas Hardy: A Biography* (1982), coedited *The Collected Letters of Thomas Hardy* (7 volumes, 1978–88) and *Thomas Hardy's "Studies, Specimens &c." Notebook* (1994), and edited *Life and Work of Thomas Hardy by Thomas Hardy* (1984), *Letters of Emma and Florence Hardy* (1996), and the forthcoming *Thomas Hardy: The Public Voice*.

NORMAN PAGE is Emeritus Professor of the University of Nottingham and the University of Alberta. He has written widely and lectured in many parts of the world on Hardy and other nineteenth- and twentieth-century authors, his publications including *Thomas Hardy* (1977), the edited volume *Thomas Hardy: The Writer and his Background* (1980), and editions of *Jude the Obscure* (Norton, 1978), *The Woodlanders* (Everyman, 1994), *The Well-Beloved* (Everyman, 1997), and *The Mayor of Casterbridge* (Broadview Press, 1997). He has been editor of the *Thomas Hardy Annual* and the *Thomas Hardy Journal* and is currently editing *The Oxford Reader's Companion to Thomas Hardy*. He is a Vice-President of the Thomas Hardy Society.

JOHN PAUL RIQUELME is Professor of English at Boston University. He has published books and essays on Joyce, Yeats, Eliot, Wilde, and Hardy. His case studies edition of *Tess of the d'Urbervilles* was published by Bedford Books in 1998. Riquelme's future projects include a study of the origins of literary modernism in 1890s Britain, essays on Samuel Beckett, and a commentary on Mona Lisa as a cultural icon.

ROBERT SCHWEIK is Distinguished Teaching Professor, Emeritus, of the State University of New York, editor of the Norton Critical Edition of *Far from the Madding Crowd* (1986), and author of eleven other books or parts of books, as well as numerous articles on Hardy, Tennyson, Browning, J. S. Mill, analytic bibliography, rhetoric, and cultural history in the nineteenth and early twentieth centuries.

LINDA M. SHIRES, Professor of English at Syracuse University, is the author of books on British war poetry and on narrative theory and of many articles on Victorian subjects. She is the editor of Hardy's *The Trumpet-Major* for Penguin Books (1997) and of *Re-Writing the Victorians* (1992). Her current book project is tentatively entitled "Victorian Fame: The Transformation of Authorship in the Nineteenth Century."

DENNIS TAYLOR is a professor at Boston College, and editor of the journal *Religion and the Arts*. His books include *Hardy's Poetry 1860-1928* (revised edition, 1989), co-winner of the 1990 Macmillan/Hardy Society Prize; *Hardy's Metres and Victorian Prosody* (1988); and *Hardy's Literary Language and Victorian Philology* (1993). He is editor of the new Penguin edition of *Jude the Obscure* (1998). He has also published articles on Drayton, Wallace Stevens, the OED, Wordsworth, Kierkegaard, and religious autobiography. He is known at Boston College for his course, "The Literature of Spiritual Quest."

PETER WIDDOWSON is Professor of Literature at Cheltenham and Gloucester College of Higher Education. He has published extensively on nineteenth- and twentieth-century fiction and on critical theory, but it has been his work on Thomas Hardy which has brought these interests together. A collection of his essays, *On Thomas Hardy: Late Essays and Earlier*, was published in 1998, and he is currently writing the volume on *Literature* for Routledge's New Critical Idiom Series.

## PREFACE

Thomas Hardy's fiction has had a remarkably strong appeal for general readers for decades, and draws increasingly provocative attention from academic readers. His poetry more recently has come to acclaim as among the most influential of the twentieth century. Hardy presents the extraordinary case of a master in two genres whose career spanned major parts of two literary eras – one genre per era. (He published nearly all of his fiction during the reign of Victoria, nearly all of his poetry during the twentieth century.) His work in each genre reflects upon the other, and he exceeds narrow literary or historical definitions of the eras he lived through. Hardy's standing as a novelist has grown to eclipse everyone in the nineteenth century but Dickens, just as his large role in shaping the poetic output of the twentieth century is gaining acceptance as a near-cliché.

Hardy is at once an easy and a difficult "read," as this volume demonstrates in several places. He is lucid and direct in both verse and prose. His subject matter while to some degree necessarily is "local" and temporally fixed, in most respects is concerned with matters of permanent concern: neither his politics nor his philosophy requires subtle explication. However, a *Companion* can reveal to both first-time and more advanced readers the benefits to be gained from readings founded on a canvass of previous commentary and ambitious to stimulate curiosity and to expand current knowledge. Hardy's work still raises hackles and creates passionate advocacy and opposition; the essays in the *Companion* intend to provide, on the one hand, a dispassionate survey of general characteristics and specific demonstrations of Hardy's ideas and skills. From this base, users of this volume can set out to clarify their own concepts. Nonspecialist readers can perhaps ascertain some of the reasons for their own admiration or interest; readers of all degrees of sophistication might also find some reasons to critique the author they love. What this collection has no intention of providing is an array of "answers" to the many still lively disputes in the long history of efforts to comprehend all that Hardy offers.

A significant inducement to read and study Hardy at the present time arises from his paradoxical relationship with literary criticism. Unlike such a writer as Dickens, whose work is always among the earliest to be examined in terms of each new theoretical fashion, Hardy's fiction and poetry are peculiarly resistant to Procrustean beds and critics with agendas. His works tend to test the validity of matured theories more than they offer early opportunities for theoretical display. Although this preface refers to critical and theoretical approaches, the essays in the volume do not comprise a critical sampler. It is an elementary truth that theoretical approach is inextricable from writing about literature, whether or not the contributor considers him- or herself inclined toward a special theory. The simple fact is, you cannot comment on a subject unless you have a perspective. Each of the contributors is aware of theory and its due place in literary analysis, but there is no felt need either to downplay or to elevate theory in a conspicuous or explicit manner in order to address more clearly the issues being dealt with.

Like every classic writer Hardy is always undergoing reassessment, and the numerous excellent analyses over the past forty years and more have created a core of knowledge and developed areas of controversies that of course affect these essays. Controversies in Hardy's biography, for example, have brought anguish to some readers and fury to others, but readings of the fiction and poetry have continued to make aesthetic discriminations even while suspicions that the man who wrote so sympathetically about Tess might not have been a superb companion for her in life have been frequently voiced.

While the essays necessarily concentrate on the more widely read novels, the two essays on the poetry are among the more substantial available anywhere, and there are numerous forays into the minor novels and the short fiction. The essays are not arranged in order to foster a particular interpretation. The first essays develop general topics, and the later ones concentrate on a selected few of Hardy's works; but all of the essays aim to correlate broad concepts with fresh readings of specific works.

Inevitably there is overlap in the coverage of some of these essays, such as Hardy's sexuality in his life, characters' sexuality in the novels, and revisions involving sexuality. Several contributors address the same issues, and evaluate the same critics, with assorted results. Contributors judge novels and characters on distinctive criteria, find disparate themes in the novels, and interpret ethical slants diversely. That essayists often comment on the same passages in Hardy's autobiography – for example, his reflection on the consequence of the principle that art distorts reality – may reflect the widespread concern of the 1990s for artists' consciousness



of the manipulations they perform, but it is not part of a volume-long scheme. Likewise, there are distinct views on, and discrete ways of viewing, Wessex; and several contributors discuss the same poems while making dissimilar points about them and about their author. Such internal inconsistencies in this volume point up primary characteristics of Hardy studies – the liveliness and frequent disagreements, usually friendly, amongst the participants – and of literary studies – that a variety of viewpoints more often are complementary than conflictual.

I wish to thank John Paul Riquelme and Dennis Taylor for advice toward choosing a citation text for poetry, and John Paul Riquelme for help in writing the “Notes and Abbreviations” section on the poetry. I also extend gratitude to Kevin Taylor, Sarah Stanton, and Ray Ryan of the Cambridge University Press staff for their encouragement and congenial advice. Each and every one of the contributors met his or her obligations in good spirit and, with only occasional and understandable exceptions, timeliness. Thomas Hardy seems to bring out the best in those who admire and think about his writing.

## A CHRONOLOGY OF HARDY'S LIFE AND PUBLICATIONS

- 1840 Thomas Hardy born 2 June, Higher Bockhampton, Dorset, first child of Thomas (a master-mason) and Jemima Hardy (born Hand) (before marriage a cook for a local clergyman). Nearly placed aside as stillborn, and a frail child in his early years.
- 1848–56 Attends various schools, including the National School (Church of England) in Lower Bockhampton; the British School in Greyhound Yard, Dorchester, run by Isaac Glandfield Last; and an independent school for older students, also run by Last. Is encouraged, and counseled in reading, by Horace Moule, son of the vicar of St. George's Fordington, and by Horace's brothers.
- 1856–62 Articled to John Hicks, a Dorchester architect, for four years, then employed by Hicks as architect's clerk.
- 1862 Begins work in London for Arthur Blomfield, who designed and restored churches.
- 1863 Awarded prize for architecture, but denied a cash prize. Millgate believes Hardy became engaged to Eliza Bright Nicholls, a lady's maid in London.
- 1865 Publishes a prose sketch in *Chambers's Journal*, "How I Built Myself a House," winning his first money as a writer. Increases the writing of poetry and the study of writing.
- 1866 Abandons ambition to attend university and enter the Church.
- 1867 Suffering from ill health, Hardy returns to Bockhampton and employment with Hicks. Breaks his engagement with Eliza Nicholls.
- 1868 Sends manuscript of first novel, "The Poor Man and the Lady," to the publisher Alexander Macmillan, who rejects the novel but offers encouraging advice, as does his reader, George Meredith. Although no copy of this novel remains, ideas and sections from it appear in later novels.

- 1869 John Hicks dies. Hardy moves to Weymouth to work; also begins writing *Desperate Remedies*.
- 1870 Macmillan rejects *Desperate Remedies*; William Tinsley agrees to publish it on receipt of £75 from Hardy. Hardy meets and becomes engaged to Emma Lavinia Gifford while planning the restoration of a church in St. Juliot, Cornwall.
- 1871 *Desperate Remedies* published, to mixed reviews. Offers manuscript of *Under the Greenwood Tree* to Macmillan, who suggests Hardy resubmit it early in the next year. Hardy instead sells it to Tinsley.
- 1872 Publishes *Under the Greenwood Tree*, which is reviewed enthusiastically.
- 1873 *A Pair of Blue Eyes*, Hardy's first novel to be published under his name, receives positive reviews. Hardy's friend Horace Moule commits suicide in his Cambridge rooms.
- 1874 *Far from the Madding Crowd* serialized in *Cornhill Magazine* and published as a book. Marries Emma Gifford on 17 September; they honeymoon in France, the first of many trips to the Continent during their marriage.
- 1875 First published poem, "The Fire at Tranter Sweatley's" (later named "The Bride-Night Fire"), in *Gentleman's Magazine*.
- 1876 *The Hand of Ethelberta* published. The Hardys move to Sturminster Newton, north Dorset. Hardy intensifies his reading program, especially in philosophy, the classics, and history (including local Dorset history).
- 1878 *The Return of the Native* published. Emma's social aspirations bring the Hardys back to London, to the suburb of Tooting.
- 1879 *New Quarterly Magazine* publishes two short stories, "The Distracted Young Preacher" and "Fellow-Townsmen."
- 1880 *The Trumpet-Major* published. Hardy falls ill during the writing of *A Laodicean*. While bedridden, he dictates the rest of *A Laodicean* to Emma. Without Emma's consent, Thomas decides to build a home in Dorchester.
- 1881 The Hardys move to Wimbourne for Thomas's health. *A Laodicean* published.
- 1882 *Two on a Tower* published, and criticized for its immorality.
- 1883 Publishes "The Three Strangers," "The Romantic Adventures of a Milk-Maid," and "The Dorsetshire Labourer." The Hardys move to Shire-Hall Place in Dorchester, after leasing land (from the Duchy of Cornwall) on which his father and brother construct Max Gate under his supervision.

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- 1884 Appointed a Justice of the Peace for the Borough of Dorchester. Joins local antiquarian societies and becomes friendly with local gentry. Reads extensively in local records and newspapers in the Dorset County Museum.
- 1885 Thomas and Emma move into Max Gate in June.
- 1886 *The Mayor of Casterbridge* published.
- 1887 *The Woodlanders* published; the Hardys travel in France and Italy.
- 1888 *Wessex Tales* published, as is the essay "The Profitable Reading of Fiction."
- 1889 Hardy meets Agatha (Mrs. Hamo) Thornycroft, who may have been the physical model for Tess Durbeyfield, though Hardy may have begun working on *Tess* in 1888. As had occurred with earlier novels (*The Return of the Native*; *The Woodlanders*) and with later (*Jude the Obscure*), Hardy's original ideas were resisted by his periodical publishers. Tillotson's newspaper syndicate refuses to publish *Tess* after Hardy declines to make requested changes.
- 1890 "Candour in English Fiction" published as part of a symposium in the *New Review*.
- 1891 "The Science of Fiction" published in the *New Review*. *A Group of Noble Dames* (short stories) published. *Tess* published by Osgood, McIlvaine; reviews are split in assessment, but more in favor than against.
- 1892 Hardy's father dies on 20 July. *The Pursuit of the Well-Beloved* published as serial; the thinly veiled exploration of Hardy's dissatisfaction with his marriage causes further deterioration of his relationship with Emma.
- 1893 Whilst on a trip to Ireland with Emma, meets and is immediately attracted to Florence Henniker, author of three novels and wife of Arthur Henry Henniker-Major.
- 1894 Begins extensive revisions of his novels for the Wessex Novels Edition (Osgood, McIlvaine), published 1895-96.
- 1895 Diluted version of *Jude* published serially. The book edition arouses much hostility, as well as strong praise. The first maps of Hardy's fictional Wessex printed. The Hardys' marriage continues to deteriorate. Emma becomes more involved in various humanitarian and feminist causes; her attempts to publish her own literary works are unsuccessful.
- 1896 The Hardys travel in England and Belgium, revisiting their honeymoon hotel without reviving original feelings.

- 1897 *The Well-Beloved* published in book form. Critics not happy with its sexual theme despite thorough-going revisions. Determined to write no more novels, Hardy begins to gather poems for a book. After a year of negotiation and some revision, Hardy's dramatic version of *Tess* is performed, in New York (a copyright performance also is given in London).
- 1898 *Wessex Poems and Other Verses* published, to the amazement of readers and critics. Reviews are mixed; Hardy resents being labeled a pessimist. Emma responds negatively, probably because of all the amatory poems focused on various women. She moves into garret rooms in Max Gate, both to work and to sleep.
- 1899 Hardy responds to the strife in South Africa (the Boer War, 1899–1902) through a series of poems published in national newspapers.
- 1901 *Poems of the Past and the Present* published, to great critical acclaim. Further revisions to the novels, especially *Far from the Madding Crowd*, *Tess*, and *Jude*.
- 1903 Having completed the first part of *The Dynasts*, Hardy decides to publish it rather than wait until he has written the entire epic-drama. Part First of *The Dynasts* published.
- 1904 Reviewers of *The Dynasts* puzzled by both form and style. Jemima Hardy dies on 3 April. Emma does not attend the funeral.
- 1905 Meets Florence Emily Dugdale, a teacher and author of children's books.
- 1906, Parts Second and Third of *The Dynasts* published, to increasing  
1908 critical approval.
- 1909 Hardy and Emma attend the first night of Baron Frederick d'Erlanger's opera *Tess*, not noted for its fidelity to Hardy's novel. *Time's Laughingstocks* published.
- 1910 Florence Dugdale and Emma begin a close friendship, Hardy receives Order of Merit (June) and the freedom of the Borough of Dorchester (November).
- 1911 Makes final revisions in most of his novels, for the Wessex Edition (published by Macmillan in 1912).
- 1912 Receives gold medal from the Royal Society of Literature. Her health declining, Emma publishes *Spaces*, a prose volume describing her religious beliefs. Emma dies on 27 November.
- 1913 Deliberate immersion in memories and associated emotions of his earliest times with Emma results in an intensely productive

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- period of writing poetry. *A Changed Man and Other Tales* published.
- 1914 6 February, Thomas Hardy and Florence Dugdale are married. *Satires of Circumstances* published. Hardy depressed by First World War, more so when Frank George, a distant cousin he was considering as his heir, dies at Gallipoli in 1915.
- 1916 Visit with Florence to St. Juliot and Tintagel, Cornwall, which may have given rise to *The Famous Tragedy of the Queen of Cornwall* (published in 1923).
- 1917 *Moments of Vision* published. Begins working on the autobiographical narratives that were published posthumously as biographies by Florence.
- 1919 *Collected Poems* published. Becomes friend and adviser to such post-war poets as Siegfried Sassoon and public figures like T. E. Lawrence.
- 1922 *Late Lyrics and Earlier* published. Florence and Thomas finish his "biography."
- 1923 Hardy's old friend and object of romantic interest, Florence Henniker, dies. *The Famous Tragedy of the Queen of Cornwall* published.
- 1924 Hardy becomes involved in a new dramatic adaptation of *Tess*, in Dorchester. His growing interest in local actress Gertrude Bugler, who plays Tess, moves Florence to persuade Bugler not to perform in the London production planned for the next year.
- 1925 Successful London production of *Tess*, with another actress in the title role. *Human Shows: Far Phantasies: Songs, and Trifles* published.
- 1928 11 January, Thomas Hardy dies after several weeks of illness. His body is cremated and buried in Westminster Abbey, while his heart is buried in Stinsford Churchyard in Emma's grave. *Winter Words* published posthumously.
- 1928 *The Early Life of Thomas Hardy* published.
- 1930 *The Later Years of Thomas Hardy* published.
- 1937 17 October, Florence Hardy dies of cancer.

## ABBREVIATIONS AND TEXTS

To conserve space in endnotes and citations, the following abbreviations are used in this volume. They designate volumes by Hardy himself; other primary materials such as correspondence, notebooks, and biographies; and a few frequently cited scholarly works.

This section also briefly explains the texts of primary works cited in this volume.

### Abbreviations for texts cited

|     |                                                   |
|-----|---------------------------------------------------|
| CPW | <i>Complete Poetical Works</i> , ed. Samuel Hynes |
| DR  | <i>Desperate Remedies</i>                         |
| FMC | <i>Far from the Madding Crowd</i>                 |
| GND | <i>A Group of Noble Dames</i>                     |
| HE  | <i>The Hand of Ethelberta</i>                     |
| J   | <i>Jude the Obscure</i>                           |
| L   | <i>A Laodicean</i>                                |
| LLI | <i>Life's Little Ironies</i>                      |
| MC  | <i>The Mayor of Casterbridge</i>                  |
| PBE | <i>A Pair of Blue Eyes</i>                        |
| RN  | <i>The Return of the Native</i>                   |
| T   | <i>Tess of the d'Urbervilles</i>                  |
| TM  | <i>The Trumpet-Major</i>                          |
| TT  | <i>Two on a Tower</i>                             |
| UGT | <i>Under the Greenwood Tree</i>                   |
| W   | <i>The Woodlanders</i> (re-set edition, 1996)     |
| WB  | <i>The Well-Beloved</i>                           |
| WT  | <i>Wessex Tales</i>                               |

**Abbreviations for other primary works and scholarly works**

- Cox *Thomas Hardy: The Critical Heritage*, ed. R. G. Cox (London: Routledge & Kegan Paul, 1970). Contemporary reviews of Hardy's fiction and poetry, preceded by a historical essay on the reception of Hardy's works.
- Letters 1–7 *The Collected Letters of Thomas Hardy*, ed. Richard Little Purdy and Michael Millgate (Oxford: Clarendon Press, 1978–88), in seven volumes.
- LN 1–2 *The Literary Notebooks of Thomas Hardy*, ed. Lennart A. Björk (London: Macmillan, 1985), 2 vols. (Partially published, Göteborg, Sweden: Acta Universitatis Gothoburgensis, 1974.)
- LW *The Life and Work of Thomas Hardy by Thomas Hardy*, ed. Michael Millgate (London: Macmillan, 1985). See Millgate's essay in this volume for the history of Hardy's autobiography, originally published under the name of his second wife and accepted as a biography for three decades. The original two volumes (1928, 1930) and the one-volume edition (1962; corrected edition, 1972) are often cited in scholarship.
- Millgate, *Biography* Michael Millgate, *Thomas Hardy: A Biography* (Oxford University Press; New York: Random House, 1982).
- PN *The Personal Notebooks of Thomas Hardy*, ed. Richard H. Taylor (London and Basingstoke: Macmillan, 1979).
- PW *Thomas Hardy's Personal Writings: Prefaces, Literary Opinions, Reminiscences*, ed. Harold Orel (London and Basingstoke: Macmillan, 1966).
- Purdy Richard Little Purdy, *Thomas Hardy: A Bibliographical Study* (1954; Oxford: Clarendon Press, 1968, 1978). Much information about the original publication and different versions of Hardy's works.

**Texts and editions for citations in this volume**

*Novels and other works of fiction*

Quotations of the fiction are taken from the only series of texts of Hardy's fiction that have been edited in accordance with modern editing theory, the World's Classics Editions; general editor Simon Gatrell (Oxford University Press, 1985– ). For the two novels – *Desperate Remedies* and *The Hand of Ethelberta* – and the two collections of stories – *A Group of Noble Dames*



and *A Changed Man* – that are not yet part of the World's Classics, this volume employs the Wessex Edition (London: Macmillan, 1912). A brief overview of the state of Hardy's fiction texts: the standard edition is Macmillan's 1912 Wessex Edition, and nearly all modern school and university editions of Hardy reprint the text of the Wessex Edition (with a couple of interesting exceptions; and a few others offer emended readings of random passages). But, although Hardy himself prepared copy for the printers of the edition, and proofread the galleys of individual volumes, the Wessex Edition retains some typographical errors; and, more serious than a few trifling errors, the Wessex Edition retains a very great number of editorial and compositor-imposed readings in every volume that Hardy never tried to identify or remove – mostly, but by no means limited to, punctuation. (Such editorial interference was the standard practice in the nineteenth century.) Thus, although the World's Classics Editions of Hardy are themselves not flawless, they are far more appropriate for serious study than other available versions, and have interesting introductions and excellent explanatory notes.

Simon Gatrell's essay in this volume is a study of the developing concept of "Wessex" in Hardy's fiction; consequently, Gatrell's citations are to the first book editions of Hardy's works. See the second endnote in Gatrell's essay for further information.

### Poetry

Samuel Hynes's recently completed five-volume critical edition of *The Complete Poetical Works of Thomas Hardy* (Oxford: Clarendon Press, 1982–95) was chosen for citations of Hardy's poetry, primarily because it includes a critical edition of *The Dynasts*. An equally, if differently, strong edition of the shorter poetry is James Gibson's, which has two presentations – *The Complete Poems of Thomas Hardy*, The New Wessex Edition (London and Basingstoke: Macmillan, 1976) and *The Variorum Edition of the Complete Poems of Thomas Hardy* (London and Basingstoke: Macmillan, 1978; New York: Macmillan, 1979). Hynes's edition is far too expensive for general availability, even for many schools and libraries. Gibson's *Complete Poems*, reprinted in England with corrections in 1978 and in the US in 1989 in Macmillan's Hudson River Editions, has been available from time to time in paperback in both England and the US. The texts of the short poems provided by Gibson and Hynes are often the same. Differences arise because of the editors' varying choice of the texts on which to base their decisions concerning Hardy's final intentions. In the *Variorum Edition*, Gibson bases his text on Hardy's *Collected Poems* (1928 and 1930). In contrast, Hynes takes the first editions of Hardy's