

suggests that all literature worthy of the name is "profitable for doctrine, for reproof, for edification, for building up and elevating." In the following we may find something of those qualities of which Carlyle speaks.

The extreme type of Thomas Hardy's novels is found in "Jude the Obscure." Jude Fawley from early boyhood was possessed of an ambition for college education, leading toward the Church as a profession. He pursues his purpose unflinching through the years of his boyhood and youth. He buys Latin and Greek grammars, and while he drives a bread-cart he picks up some smattering of the classics. His plans are well laid. Being dependent upon his own exertions, he chooses the occupation of stone-cutter as one most likely to afford him employment in the city of colleges. To Oxford, after long years of waiting, he wends his way. Here he will finally succeed or fail. In conjunction with, or rather we should say against, his intellectual longings, Jude has to fight, of outward circumstances, poverty and social traditions; and inwardly an appetite for strong drink and the animal passion of sex. The theme therefore resolves itself into a conflict between the mind and spirit striving upward, and the world and the flesh dragging and keeping him down. Shall the powers of darkness or the powers of light gain possession of him? Or to state it more to the purpose, shall the man succeed in establishing himself in the innate dignity of his manhood, or must he give up the fight and confess at last that the stars fought against him? From this viewpoint, the message of this book is one of discouragement. He not only fails to make a scholar and a bishop of himself; he fails even to preserve his native manliness and integrity. After giving up his university plans, he drifts into drunkenness, debauchery and bestiality, and dies in the prime of life, alone, calling for a cup of water to slake his dying thirst, while his coarse, brutal wife has left his side for an hour to enjoy the gay scene of a holiday exhibition.

The foregoing is only a bare outline of the story. There is a great deal more in it of an equally depressing nature. It belongs to what has been styled the "literature of despair." Jude marries one woman, divorces her, and lives with another whom he has not married. His life with the former is wretched, with the second fairly happy. This one he loves and continues to love, evidently because he has not married her and sworn to love. The inference is plain. There is a suggestion of paganism in the author's reference to a good old Anglican Church as a "temple to the Christian divinities."

Realism, sensualism and pessimism are the principal notes struck