

Music and Dance in Thomas Hardy's Poems: Focus on "The Fiddler"

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Introduction

Thomas Hardy (1840-1928) weaves music and dance into clusters of his works as devices for representing not only the rural country scenery, but also male and female internal sexuality. As Clapp-Itnyre points out, Thomas Hardy is of importance as a nineteenth-century poet in considering the music construction in Britain (Clapp-Itnyre 26). There are "famous" employments of music in his works, particularly in his novels; for instance, Cytherea in *Desperate Remedies* (1871) is influenced by Manston's organ performance and thereby accepts his love. In *The Return of the Native* (1878), Wildeve uses dance to attract Eustacia after her matrimony with Clym. However, it should not be forgotten that Thomas Hardy, as a poet, also produced "minor" but profound poems that employ music and dance.

The mainstream studies of Thomas Hardy's works have long focused on his novels, and his poetry has received less attention than his prosaic works. The studies that have examined his poetic works center on Hardy's "major" poems, such as the elegies for his wife Emma and the dramatic-epic *The Dynasts* (1904-08). Additionally, existing studies often relate and connect those works with his pessimistic "philosophy of life" due to the influence of Schopenhauer.

However, the poet Hardy created as many poems as 919 pieces with broader variations. In particular, the poems set in rural country backgrounds have marvelous musicality. As for the study of his poem "The Fiddler," it has mostly been neglected or merely introduced in relation to such "famous" prosaic works as "The Fiddler of the Reels" (1893). While Clapp-Itnyre deals with Hardy's poems with musicality and briefly sums up the characteristics of his poetry collections, including those of his poems, they are not individually or specifically closely examined due to her broad approach to the whole collection. Therefore, this study seeks to discuss and illuminate his music poems in more detail with "The Fiddler" at the center of some

of his “minor” music poems. Hereafter, in this paper, “music poems” are defined as poems with musicality, depicting music and musical performance in them, which often incite male and female characters to dance to the music.

By focusing on the fiddle player represented in “The Fiddler,” this study discusses the role of music and dance derived from “the devil”⁽¹⁾ and the related representations of female and male sexuality. Taking into consideration representations of music and dance in “The Fiddler” and some of Hardy’s other music verses, Part 1 of this paper surveys “The Fiddler” in reference to the short story “The Fiddler of the Reels,” the model for the poem. Part 2 deals with his other music verses: “The Dance at the Phoenix” (*Wessex Poems and Other Verses*, 1898), “At a Pause in a Country Dance” (*Human Shows: Far Phantasies: Songs, and Trifles*, 1925), and “Julie-Jane” (*Time’s Laughingstocks and Other Verses*, 1909) to examine the effect of music and dance on men and women in Hardy’s poems. Finally, the paper concludes with an analysis of the fiddle player’s significance by focusing on his own words, such as “Music hails from the devil” (“The Fiddler” 9). Through his portrayal of the fiddler’s performance and the devilish power of the music in “The Fiddler,” the poet delineates the fiddler’s overwhelming dominant influence, the power that inevitably trifles with the dancers, leading them to their fate.

1. “The Fiddler” with the Magical Power

Thomas Hardy deliberately utilizes music and dance in both his prose and verse as a means of describing the rural scenery, and to remind readers of certain situations or his characters’ vivid emotions. Additionally, his music verses present a magical power and effect on the male and female characters depicted in them. Traditionally, music has often been associated with an ancient mysterious power. In Greek mythology, for example, Orpheus, legendarily the son of Calliope (one of the Muses and the patron of epic poetry) and Apollo (a god of music, dance, and poetry, among others, who give Orpheus his first lyre), was a great musician and singer. It is well known that animals, trees, plants, and even rocks were enraptured with Orpheus’s singing and playing; his performance made the sirens’ singing disappear on the adventure with Argonaut; and his music soothed Charon (Hades’ ferryman) and Cerberus (Hades’ hound). The tradition of such musical power and mysterious influence on its audience is thought to be woven into Hardy’s literary works.

Furthermore, along with music, dance constitutes the basis of the life of a man in remote antiquity. As for dance, Paul Valéry notes in “Philosophy of the Dance” (originally, “Philosophie de la Danse,” 1936) the fundamental notion of dance in the early reference to the dance of Mme Argentina:

... the dance is not merely an exercise, an entertainment, an ornamental art, or sometimes a social activity; it is serious a matter and in certain of its aspects most venerable. Every epoch that has understood the human body and experienced at least some sense of its mystery, its resources, its limits, its combinations of energy and sensibility, has cultivated and revered the dance. ("Philosophy of the Dance" 65)

Valéry's aspects of dance present the key to re-reading Hardy's music poems, recognizing that, above all, dance is the "combinations of energy and sensibility" (65), created and expressed through the human body. As Valéry also demonstrates, "the dance is an art derived from life itself" (65); thus, music and dance in Hardy's poems can be considered representations of human life, energy, and sensibility.

Hardy sets "The Fiddler"⁽²⁾ in the familiar context of a country dance. The poem is one of seventeen in "A Set of Country Songs," which was included in Hardy's third poetry collection, *Time's Laughingstocks and Other Verses* (1909). Bailey points out that the poet underlines "the pleasures of rural life in realistic portrayals of Dorset scenes, places, and experiences" in "A Set of Country Songs" (222). As indicated by the title of the poetic sequence, Hardy delineates the exhilaration of people and his native countryside in "The Fiddler" through scenes of music and dance he knew well as a child.

The poem consists of four stanzas using the rhyme scheme "abab." The scene of a country dance depicts the magical power of music and dance generated by the fiddler's performance, and the first stanza of "The Fiddler" communicates that, as the fiddler is creating joyous country music and dance, he knows what the future of the dancers will be:

The fiddler knows what's brewing
 To the lilt of his lyric wiles:
 The fiddler knows what rueing
 Will come of this night's smiles! ("The Fiddler" 1-4)

In this stanza, the combination of "brewing" (1) and "wiles" (2) implies that the fiddler or the fiddling triggers some ominous events of that night and the future. Considering the rhyme of the first and third lines, however, "what's brewing" (1) can be thought as "what's rueing" (3). The rue is expressed by the swallowing-like sound "-ing," which emphasizes the future regret of men and women at the dance, and not that of the fiddler. Although he knows all that will be wrought by his own fiddling, people at the country dance "smile" at each other, oblivious to what will become of them. The first stanza of "The Fiddler" constructs the contrast between

the jolliness at the party and the subsequent rueful destiny.

The fiddler's own words are presented in the latter stanzas, and his narration describes the essence of his music:

He twangs: "Music hails from the devil,
 Though vaunted to come from heaven,
 For it makes people do at a revel
 What multiplies sins by seven.

"There's many a heart now mangled,
 And waiting its time to go,
 Whose tendrils were first entangled
 By my sweet viol and bow!" ("The Fiddler" 9-16)

By saying, "Music hails from the devil" (9), the fiddler reveals how music can influence people, and especially drive males and females into moving and dancing, therefore by extension, stirring their sex drive. Although Albert Elliott points out that "[m]usic and dancing have a delirious influence on Hardy's women" (94); in Hardy's music poem "The Fiddler," both men and women at the country dance are emotionally and sexually spurred on by his music in which they revel. The music and their (sexual) drive compel the couples toward their future entanglements with one another, and the fiddler knows that his music has some magical power that does not give peace but, instead, causes disorder in the lives of his audience.

In the third stanza, the fiddler describes the devilish and magical influence on the male and female dancers, leading them into "sin" (12). Their "revel" (11) is caused by music not hailing "from heaven" (10) but "from the devil" (9). The word "revel" (11) indicates the dancers are impelled to pursue futures with bad consequences and outcomes. Or that they are destined to suffer consequences due to what the music drives them toward. The line that follows, "What multiplies sins by seven" (12), is thought to be based on the seven deadly sins in Christianity. Roman Catholic theology states that the seven deadly sins, also called seven capital sins or seven cardinal sins, represent the seven vicious behaviors or immoral feelings that inspire further sin. Classically, the order of these sins is as follows: vainglory or pride (Jeremiah 9: 23-24); greed or covetousness (Hebrews 13: 5); lust or illicit sexual desire (2 Timothy 2: 22); envy (Proverbs 14: 30); gluttony (1 Corinthians 10: 31); wrath or anger (Romans 12: 19); and sloth (Proverbs 6: 6). The rhyme of "revel" (11) corresponding with "devil" (9) contrasts the blithe music and dance with devilish enchantment spurring male and female dancers toward their

destruction. Thus, the "revel" connotes that both music and dance can produce lust, as well as the all the other deadly sins, which is emphasized by the accents of "sins by seven [italics mine]" (12) at the end of the stanza.

The words of the fiddler in the third and last stanzas reflect that "sins" can be caused by matrimony based on male and female emotional and sexual impulses. His attitude toward the dancers is somewhat cynical and seems to draw a distinctive line between them and the musician himself. The fiddler stands outside the stage on which their lives play out and perceives their "dancing" as toying with their own fate. The only person who "sees" (5) the males and females in reality and the end of their story is the fiddler.

2. The Fiddler Named "Mop" in "The Fiddler of the Reels" (1893)

The fiddle player in "The Fiddler" (1909) has characteristics similar to those of the fiddler in Hardy's short story "The Fiddler of the Reels" (1893); the character in the poem is thought to be modeled on the man in the story. "The Fiddler of the Reels" was first published in *Scribner's Magazine* in May 1893, simultaneous with the opening of the World's Fair in Chicago. The story depicts a fiddle player and a rural woman, who is engaged to a "respectable" man but falls in love with the fiddler who leaves her "fallen" (which was socially referred to as "a fallen woman" at the time). The woman, Car'line Aspent, is deserted by the fiddler in spite of their having a child, so she reunites with her former betrothed, Ned Hipcroft. Upon their first encounter, the fiddler brings Car'line to exultation and madness ("The Fiddler of the Reels" 70) with the "weird and wizardly" power derived from his fiddling. In the short story, Mop exercises magical power through his own fiddle performance, as does the fiddle player in the poem "The Fiddler." Examining Mop's characteristics and representation illuminates the effects of music and dance on the audience, and helps the understanding of Hardy's treatment of music and dance in his poem "The Fiddler" and other music verses.

The story of "The Fiddler of the Reels" emphasizes that Mop is a foreigner and an outsider. Among the factors that lead people to identify Mop as a devil-like musician are his peculiarity and "unEnglishness." No one knows where the man came from (or will go). Additionally, his foreign appearance conveys his weirdness and, accordingly, his exotic sexual attractiveness:

He was a woman's man, they said,—supremely so—extremely little else. To men he was not attractive; perhaps a little repulsive at times. Musician, dandy, and company-man in practice; veterinary surgeon in theory, he lodged awhile in Mellstock village, coming from nobody knew where; though some said his first appearance in this neighbourhood had

been as fiddle-player in a show at Greenhill Fair. ("The Fiddler of the Reels" 70-71)

In the following evaluation of "[m]any a worthy villager" (71), the fiddler has "his power over unsophisticated maidenhood—a power which seemed sometimes to have a touch of the weird and wizardly in it" (71). Furthermore, his peculiar appearance is narrated with his olive complexion, scent, and oily and curly hair:

Personally he was not ill-favoured, though rather un-English, his complexion being a rich olive, his rank hair dark and rather clammy—made still clammier by secret ointments, which, when he came fresh to a party, caused him to smell like "boys'-love" (southern-wood) steeped in lamp-oil. On occasion he wore curls—a double row—running almost horizontally around his head. But as these were sometimes noticeably absent, it was concluded that they were not altogether of Nature's making. ("The Fiddler of the Reels" 71)

His foreign appearance implicates Mop as a "gypsy"⁽³⁾ who travels from Europe, and his exotic complexion and clammy, oily dark hair increase Mop's perceived masculinity. Mop's appearance as an outsider illuminates the power of sexual attractiveness as he flirts with Car'line, as well as other women in the region. Giordano Jr. examines Mop's characteristics, pointing out that Mop is "the embodiment of the ancient force" and "simply demonic" (618). Thus, his arrival is contrasted to his "demonic" singularity in the rural "English" country.

In addition, Mop's "unEnglishness" highlights the derivation of his devilish musical skills, and the attractiveness of his fiddling notes is far from that of church music. On hearing his tunes, women cannot resist dancing by his overwhelming influence. His fiddle performance captures and infatuates the minds of women. When Car'line hears his fiddling, "Presently the aching of the heart seized her simultaneously with a wild desire to glide airily in the mazes of an infinite dance" ("The Fiddler of the Reels" 72). His fiddling urges Car'line, irresistibly, to listen to his tune and experience ecstasy, "so as to draw your soul out of your body like a spider's thread . . . till you felt as limp as withywind and yearned for something to cling to" ("The Fiddler of the Reels" 74). After the reunion with the fiddler, she "convulsively" wants to dance on ("The Fiddler of the Reels" 80). Car'line, as with other women in the Victorian period, had to behave perfectly as wives and mothers, and simultaneously, their female sexuality was denied in the patriarchal social framework.⁽⁴⁾ It should be thought natural that the Victorian sexual ideology is also reflected in Car'line in "The Fiddler of the Reels." Through the music and dance, her inner mind and sexuality are exposed, temporarily, by the fiddle tunes, so her

dance symbolizes her oppressed female sexuality. The fiddler, Mop, not only symbolizes masculine sexuality but also triggers the liberation of the Car'line's sexual drive. Her desire to dance to his fiddle's tune is equivalent to her feelings, and she is eager to express her oppressed femininity.

3. Hardy's Use of Music and Dance in His Poetic Pieces

Hardy extracts the essence and power of music from his musical experience and knowledge, which he weaves into his poetic and prosaic pieces. Bailey points out that Hardy was familiar with and attached to dance music, and he confirmed it in his music book (Bailey 82), which includes various tunes mentioned in his literary works.⁽⁵⁾ Considering that his father and grandfather also had a music book that was passed on from generation to generation, it is certain that Hardy grew up and was nurtured in an environment where he was surrounded by music. In writing poems, therefore, the poet recollects people in the rural district and his own experience of the essence of those dance tunes and, unquestionably rendering them in his work in "The Fiddler."

One of the poems that Hardy was fond of is "The Dance at the Phœnix," as indicated in his letter to George Douglas in 1901 (Bailey 79), in which dance tunes are also used to depict the heroine's mind and female sexuality. The balladic poem portrays a 59-year-old woman named Jenny spending one night dancing with the soldiers of the King's-Own Cavalry as if she recovered her youth. After the dance, however, her husband, who does not know of her deeds of the past night, finds her dead the next morning. The following stanza shows that Jenny knows of the re-arrival of the King's-Own Cavalry in her town, and the nostalgic dance tunes recapture her heart.⁽⁶⁾ The heroine in "The Dance at the Phœnix" dances to the music, as if she was trying to recover her inhibited youth, for she has been oppressing herself to be "an angel in the house" after the marriage. As exemplified by Coventry Patmore's *The Angel in the House* (1854), an idealized Victorian woman should be pure and devote herself to household chores and childcare, like "an angel in the house." The Victorian moral ideology is also reflected in the self-chastened mind of the heroine in "The Dance at the Phœnix." Compared to the legendary bird, the Phœnix, as the title implies from the beginning of the poem ("Phœnix" in the title is actually the inn's name, though), her dancing enthusiastically continues all night long:

Hour chased each hour, and night advanced;

She sped as shod with wings;

Each time and every time she danced—

Reels, jigs, poussettes, and flings:
 They cheered her as she soared and swooped
 (She'd learnt ere art in dancing drooped
 From hops to slothful swings). ("The Dance at the Phoenix 92-98)

The passage depicts the contrast between the heroine Jenny's sober matrimony and the one lively night of dancing to music with a fast tempo. Jenny enjoys the dance and re-experiences her youth "of her immodesty" (91), as if "shod with wings" (93). Although her mind and female sexuality have been long repressed by matrimony, they are released by the music and dance. In "The Dance at the Phoenix," the dance and music are presented as devices with the magical power to liberate her real self and to give her a sense of freedom and life.⁽⁷⁾

Hardy also depicts a scene of a country dance and uses it in another of his poems, "At a Pause in a Country Dance" (included in his last collection of poems *Human Shows: Far Phantasies: Songs, and Trifles*, 1925). The story describes how the magical power of music and dance ecstatically influences an adulterous couple, just as in "The Fiddler." In the opening stanza, the couple "stood at the foot of the figure, / And panted: they'd danced it down through — / That 'Dashing White Serjeant' they loved so: —" (1-3). Their panting connotes their exaltation through dance. Additionally, dance music, the dancer's panting, and their nimble steps are portrayed by the continuation of sentences from one line to the next (ranging from two lines to entire stanzas). Their exaltation drives them into raptures, and the adulterous couple exposes their secrets in a sexual meaning:

The pair swept again up the figure,
 The child's cuckoo-father and she,
 And the next couples threaded below,
 And the twain wove their way to the top
 Of "The Dashing White Serjeant' they love so,
 Restarting: right, left, to and fro. ("At a Pause in a Country Dance" 21-26)

Through dancing to the tune of "The Dashing White Serjeant," the couple experiences ecstasy. As "[t]he child's cuckoo-father" (22) implicates, the birth father of the woman's baby is her partner at the country dance. The dance makes the couple betray their secret and real personalities and emancipate themselves from their daily lives. Unfortunately, their sexual relationship and secrets can trigger tragedy in the future, just as the musician in "The Fiddler" foresees.⁽⁸⁾

"Julie-Jane" is the poem recollecting a young girl's reminiscent lifetime at the best of her youth, which is set as one of "A Set of Country Songs" included in the same poetry collection as "The Fiddler." "Julie-Jane" begins with the recollection of her singing, then her dancing:

Sing; how 'a would sing!
How 'a would raise the tune
When we rode in the waggon from harvesting
By the light o' the moon!

Dance; how 'a would dance!
If a fiddlestring did but sound
She would hold out her coats, give a slanting glance,
And go round and round. ("Julie-Jane" 1-8)

In the poem, she creates music herself by singing. The narrator recollects that her tune reverberates to the night sky and the moon. While the situation shows her cheerfulness, "the tune" (2) corresponding to "the moon" (4) represents her mysterious self and seems somewhat sad. The narrator also recollects her exhilaratingly dancing in her youth in the second stanza. Her dance to "a fiddlestring" (6) instigates her sexual relationship with a man by her "slanting glance" (7). The combination of the "dance" (5) and "glance" (7) implies that dance and music stimulate her female sexuality and sexual drive. However, her "dance" and "glance" lead her to the tragic ending—her "mourning" (25)—presented in the latter part of the poem, where Julie dies during the birth of her illegitimate child. "Julie-Jane" also portrays how music and dance impel her, and, by extension, a male partner, the father of the baby, to liberate the temporality of their characters outside the social structure, contrasting her joyous and cheerful young girlhood with her death.⁽⁹⁾

Utilizing elements of music and dance in his poems, Hardy, as a poet, portrays more than just the scenery of his familiar countryside, male and female sexuality, and liberation from the real self and daily life. As shown above, in music and dance, his male and female characters are toyed with by their tragic fate, meeting death, triggered by music and dance, at the end of the poems. In contrasting exhilarating music and dance with gloomy endings, the poet employs music and dance in his poems, to imply the inevitable destruction or death for the dancing people. Music and dance function as the only means for the audience to liberate their hidden selves, accordingly, to transgress the moral and sexual norms reflecting the background of Victorian social structure.

4. A Reconsideration of “The Fiddler”

The fiddler in the poem is characterized as a person who reminds readers of Mop, with his devilish attractiveness, and the power of fiddling. However, there is a dissimilarity in the characteristics of the two fiddlers. It is clear that the fiddler in the poem was produced and created after Mop, but the two have different roles in each of the two works. As mentioned above, Mop’s appearance and fiddling represent his masculinity and male sexuality; therefore, women, including the poor Car’line, are captured by him as by a spider using its web (“The Fiddler of the Reels” 74). However, the fiddle player in “The Fiddler” does not take part in flirtations or love affairs; he only demonstrates the essence of the music through his own fiddling and his words. While Mop does not speak a single word in the short story, the latter stanzas of the poem, created by the fiddler’s own words, convey the root of his musicality, such as “Music hails from the devil” (9). Thus, Hardy depicts Mop as an itinerant musician and seducer in “The Fiddler of the Reels.” Meanwhile, the fiddler in the poem is portrayed as an executor of the magical power of music and dance to liberate his audience’s latent sexuality, to eventually bring about their ruin.

The fiddler in the poem “sees” people dancing during his performance, as shown in the second stanza, while “The Fiddler of the Reels” emphasizes that Mop closes his eyes during his playing (“The Fiddler of the Reels” 71, 72, 81). The fiddler of the poem is eyeing, not just the dancing, but also his audience’s gloomy fate:

He sees couples join them for dancing,
 And afterwards joining for life,
 He sees them pay high for their prancing
 By a welter of wedded strife. (“The Fiddler” 5-8)

The fiddler witnesses them “prancing” (7) “dancing” (5), going into “a welter of wedded strife” (8). The rhyme in “dancing” and “prancing” represents that dancing itself “pay[s] high” (7). It is inevitable that the life of each dancing couple would be turbulent with “strife” as compensation for their temporary emotional and sexual liberation and exhilaration. In so doing, the fiddler beholds the fate of the dancers.

The fiddler’s look connotes his mastery over ordinary dancers, as the power of the fiddling “hails from the devil” (9). As can be noticed from the third and final stanzas, what is important is that the fiddler speaks using his own words. By uttering the fiddler’s own words in the music poem, he unleashes the devilish power of music and bestows sin upon the dancers.

Furthermore, he exposes that he brings the destructive fate to the dancers "[b]y my sweet viol and bow!" (16). Uttering his own words is the equivalent of clarifying and manifesting his thoughts. Thus, at the end of the poem, the fiddler demonstrates the power of music to only instigate male and female sexual desires, but also to determine and master somebody's fate.

Conclusion

This study attempted to examine the role of music and dance with a focus on Thomas Hardy's music poem, "The Fiddler," along with his other music poems and "The Fiddler of the Reels." Hardy's employment of elements of music and dance in his poems portrays, not only the scenery of his familiar countryside, but also the real selves of men and women. Music and dance function as a means of liberating their inhibited desires, which, at the same time, transgressed the moral and sexual norms reflecting the background of the Victorian social structure in which Hardy lived. In "The Fiddler," music is connected to dance, which, accordingly, leads men and women to liberate their oppressed characters, emotions, and sexual desires. Furthermore, as for the player who delivers such devil-like performances, the fiddler knows, even at the very beginning of each dance, what the dancers' fate will be; he sees their dancing and destined destruction with his penetrating eyes. The dancers' futures, brought by the fiddler's performances, is inevitably destructive, sometimes even deadly, as the cost of their temporary liberation from reality. In delineating the music poem "The Fiddler," the poet Hardy has the fiddle player demonstrate the overwhelming power of music and dance by means of his own words, "Music hails from the devil" (9).

Notes

- (1) Thomas Hardy, *The Variorum Edition of the Complete Poems of Thomas Hardy*, edited by James Gibson (Macmillan, 1979), p. 248. All quotations in this paper are taken from this edition. Line numbers are shown in the parentheses after the quotations.
- (2) Frederic Austin has set music to the poem in *Three Wessex Songs* (1927).
- (3) Hardy portrays the gypsy twins in the balladic poem "The Sacrilege (A Ballad-Tragedy)" in *Satires of Circumstance* (1914), where the gypsy brothers commit the sacrilegious deed of stealing from a church. Their illegal and blasphemous acts are derived partly from their unEnglishness.
- (4) As Therese Oneill demonstrates how important it was that Victorian wives were obedient to their husband (193), the propaganda of an obedient woman in the household urged women to be shown in popular etiquette books in the 19th century. For instance, the column "Advice to Married Women" in *The Friend*. [sic], a religious and literary journal, said, "Nothing will increase your influence, and secure your usefulness, more than being *subjection* [sic] to your own husbands" (*The Friend*. 65). On

Hardy's attitudes toward the Victorian morality, Kristin Brady suggests that he delineates in his novels the oppressing circumstances for women which reflect the Victorian moral code ("Thomas Hardy and Matters of Gender" 102).

- (5) For example, in Chapter XXXVI of *Far From the Madding Crowd* (1874), "Soldier's Joy" is used in the scene of the dance after the marriage of Bathsheba and Sergeant Troy. One of the tunes included in Hardy's music book is "Follow My Lover," which is referred to at the dance scene of Tranter Dewy's Christmas party in Chapter VII of *Under the Greenwood Tree* (1872).
- (6) In "The Dance at the Phoenix," dance tunes also work as a device for recollecting Jenny's young girlhood: "That night the throbbing 'Soldier's Joy,' / The measured tread and sway / Of 'Fancy-Lad' and 'Maiden Coy,' / Reached Jenny as she lay / Beside her spouse; till springtide blood / Seemed scouring through her like a flood / That whisked the years away." ("The Dance at the Phoenix" 57-63). The titles of the dance tunes, "Fancy-Lad" and "Maiden Coy," implicate her sexual relationships with soldiers of the King's-Own Cavalry as well as her young girlhood.
- (7) For a more extended discussion of the heroine's femininity, see my "A 'Pure and Just' Woman in 'The Dance at the Phoenix' in *The Bulletin of the Thomas Hardy Society of Japan*, 41 (2015), pp. 35-46.
- (8) See "A 'Pure and Just' Woman," p. 42.
- (9) Taking into account "Julie-Jane" is included in "A Set of Country Songs," written by Hardy on the basis of his knowledge and experience, it should be considered that a way of life and death like Julie's were common in his rural district.

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